

“Cadmus attempted to value and mark an engagement with an artform and to celebrate that engagement in ways that had meaning for all those involved. It makes a modest claim to have done this.”

John Lalor, Cadmus Community Music Programme in *NYAP In2*, Issue No. 6, Summer 2004.

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ABBREVIATIONS

Organisation

DCC	Dublin City Council
AC	Arts Council
CDYS	City of Dublin Youth Service Board
B	
MN	Music Network
FMC	Federation of Music Collectives
DG	Cadmus Development Group

Cadmus Archive

PM	Project Minutes	- Documents
MW	Musician Workshops	- Mini Disc Recording
SR	Stakeholder Reviews	- Mini Disc Recording
CEM	Co-ordinator /Evaluator Meeting Notes	- Field notes
N		
SE	Site Evaluations	- Reports
SOP	Seminar Older People	- Report
SYP	Seminar Young People	- Report
FPV	Final project video	- 10 Minute Video
DCCP	Dublin City Council Progress Report to Arts	- Report
R	Council	
ARL	Arts Council Letter to Dublin City Council	- Document
EIR	Evaluator Interim Report	- Report
CESM	Co-ordinator/Evaluator Site Manager Interviews	- Mini Disc Recording
I		Documents
EMI	Evaluator Musician Interviews	- Mini Disc Recording
		- Documents
CFR	Co-ordinator Final Report	- Document
CMI	Co-ordinator Musician Interviews	- Mini Disc Recording
		- Documents
CS	Case Studies	- Published
MSPR	Musician session plans and report	- Documents
ECN	Evaluator Cadmus Notes	- Field notes

EXECUTIVE SUMMARY

Introduction

Dublin City Council and the Arts Council have commissioned this Cadmus Final Review. The aim of the report was to capture the learning emerging from participative music practices in three sites and the outcomes from the wider discourse emerging from the project. In particular, the study sought to establish future roles and responsibilities that Dublin City Council, the Arts Council and others could play in supporting similar participatory music practice.

1. Background and Context

The background and context was outlined briefly. The research base for the project is identified and the aims and objectives of Cadmus are given in full. A brief description of the role of the Development Group is also given.

2. Evaluation brief

In this section the intention of the evaluation was given. This evaluation aimed to capture the impact and benefit of Cadmus for musicians, Development Group and wider group of stakeholders who were involved in the project. Cadmus has created a process of planning, realisation and reflection that has articulated major themes which had implications for future practice and support needs of participatory music practice.

3. Cadmus approach

The unfolding of the project over time is described briefly:

- | | | |
|--|---|-------------------------------|
| ● Initial research base for Cadmus | ● Selection of sites and musicians | ● Site practice |
| ● Establishment of a Development Group and Executive and ongoing partnership and discourse | ● Identification of participant needs and roll-out of programme at site level | ● Action research methodology |

4. Overview of key stages

This section has presented each objective in tabular form where the project was considered under the following headings, (i) identified tasks and actions taken, (ii) learning and outcomes and (iii) challenges for the future.

5. Effects and benefits

The direct impact of Cadmus for participants, musicians and the wider themes that emerge from this experience was provided in some detail. For participants the capacity to engage was explored in each site leading to a wider discussion of musical development. Among musicians the discourse concerned four inter-related themes namely negotiation, co-facilitation, measuring musical development and professional development.

6. Issues arising

The evaluation report then extrapolates the wider strategic issues evolving from Cadmus. Arising from the experience of what the work in each site produced the

report considered the strengths, opportunities and risks that can inform and impact on longer term sustainable development of the work city-wide and nationally.

7. Challenges ahead

This concluding section transferred the learning emerging from site work and wider series of discourses into a series of recommendations directed at musicians and development organisations.

INTRODUCTION

The Cadmus Review Report is one of a series of projects in a partnership between the Arts Council and Dublin City Council Arts Office. Both organisations hoped “to examine models for appropriate roles and intervention models for supporting participative arts practices.”¹

Dedicated research and recommendations conducted by Dublin City Council towards the end of 2000 had already highlighted the potential for a community music project albeit without the funding. Cadmus, as it later became known, was put forward for support through the newly established strategic relationship between the two agencies.² Particularly, the findings from Orla Moloney’s report, conducted by Dublin City Council in 2001, recommended “developing an art form within a community context involving different levels of participation and supporting musicians ...”. This research arose out of Dublin City Council’s desire to investigate the level of community music practice and the factors inhibiting its development. “Music in community contexts was much less developed than other art forms and there was very little articulation of what it was or could be or how it might be practiced and supported either nationally or locally.”³

In 2001, a committee which became known as the Development Group was formed made-up of individuals⁴ and organisations that support community music. The ‘Development Group’ had representations from the DCC Arts Office, The Arts Council, City of Dublin Youth Service Board (CDYSB), Music Network (MN), Create, and the Federation of Music Collectives (FMC). The Development Group intended to articulate how best practice can be supported.

The Development Group agreed the aims were to raise the profile of music as an art form in community contexts and to support the development of community music practice. This project was rolled-out in an eighteen month facilitated music programme in Rialto, Finglas and Ballymun. An action research methodology (observation – action – reflection – new action) supported the trajectory from idea to action.⁵ As the project developed it became evident that while the setting varied, Cadmus represented a fledgling area of work to all. The main priority at site level was to formulate with participants how new musical capacities could be developed.

Participatory music (or community music as it is often termed) is a vital and dynamic force that provides opportunities for participation and education in a range of music styles and experiences.⁶ These practices which investigate the social reach of music and musicians with non-music publics and organisations can be highly reflective. Cadmus can be located in this context, working to support the critical role

¹ Source: Arts Council letter to Dublin City Council 2001.

² Moloney, O. (January 2001) A study of the scope and range of community music activity in Ireland, Dublin City Council. Recommendations include that Dublin City Council arts office initiate and support an action research project involving a ‘think-tank’ of experienced community music practitioners in the development of an innovative Dublin-based programme in an informal setting(s). The programme would aim to connect community musicians with local development agencies in Dublin and would reflect agreed principles of best practice.

³ Source: E. Carroll / S. Connolly field notes.

⁴ Members were: Katherine Atkinson, Sinead Connolly, Grainne Lord, Justin Rami, Stephanie O’Callaghan, and Deirdre McCrea.

⁵ See Carroll E. (June 2003) ‘A Lot Done, A Lot More Worth Doing – Cadmus Interim Report.’

⁶ ISME Ninth Biennial Meeting for the Commission for Community Music Activity, Toronto, Canada July 9-16 2000.

of the musician in the development of participatory music practice. The complexity of that function (acting as facilitator, teacher, researcher, negotiator and mediator) emphasises the importance Cadmus gave to engaging appropriately qualified and disposed personnel and of supporting them in their practice. Participative music could be characterised as triangular⁷, i.e. constructed around the inter-relationship of: (a) music as an artform, (b) musician as practitioner and (c) the community context(s) and wider partnerships. In the interplay of these relationships Cadmus faced and in some cases illuminated a series of significant questions for all participative practices. How do you map the capacity of community organisations to engage with musicians? What role can communities/contexts play in participative practice? How can musicians be supported to negotiate their artform in new ways? How can musical objectives be measured in participative music practice? How does music add value to the quality of people's lives?

⁷I have adapted a useful triangulation described in *A Policy Framework for Education, Community, Outreach* developed by the Education, Community, Outreach Working Group of the Council of National Cultural Institutions in association with Martin Drury and Susan Coughlan, published by the Council of National Cultural Institutions 2004 (see Section 3.3). See also A. Murphy (2004) *The Fine Art of Floating Horses* in Fitzgerald. S. (ed.), (2004), *An Outburst of Frankness*, Dublin: TASC.

1. BACKGROUND AND CONTEXT OF CADMUS

This section briefly provides a background to Cadmus and states the aims and objectives of the project.

In 2000 research and recommendations conducted by Orla Moloney on behalf of Dublin City Council already highlighted the potential for a community music project. The rationale given for developing projects like Cadmus by Dublin City Council was linked to its

“Capability of developing an art form within a community context involving different levels of participation and supporting musicians in the development of their own craft and music styles.”⁸

More globally for the Arts Council Cadmus

“is intended to examine models for appropriate interventions and roles for a major, urban local authority in supporting participative practices.”⁹

(ii) Subsequently, the Development Group was formed when Sinéad Connolly invited representatives to join the group from a broad base of organisations with a concern to nurture development in the area. Cadmus depended on a Development Group, which had the potential to maximise linkages between resource organisations. Group members would act as advisers in the strategic management of Cadmus. The Development Group articulated the aims and objectives as follows:¹⁰,

Aim A.- To profile music as an art form in community contexts

- O.1 Develop, document, evaluate and disseminate learning from three community music projects in separate community contexts.
- O.2 Provide at least one opportunity each year of the project for showcasing innovative community music initiatives.
- O.3 Identify and develop relationships with at least two community support agencies that will link the needs and interests of communities with those of music practitioners.

Aim B. - Support the development of community music practice

- O.1 Agree, with the assistance of music practitioners, and disseminate fundamental steps, which may lead to good practice in community contexts.
- O.2 Encourage opportunities for networking among music practitioners, by developing a modest series of workshops and seminars which explore and challenge/invigorate current practice.
- O.3 Identify potential resources for community music and illustrate how musicians and community groups can access them.
- O.4 Identify and link with three arts/music organisations to examine and develop ways in which they can support community music initiatives.

⁸ Summary notes E. Carroll/S. Connolly (2003-03-07).

⁹ See memo Arts Council/Dublin City Council, August 2001.

¹⁰ Meeting JL/SC/EC - 21/5/2002 noting that community music as an area that was underdeveloped, under-documented and poorly understood.

2. EVALUATION BRIEF AND METHODOLOGY

In this section the methodology employed by the evaluator is presented. The logic of the evaluation process is illustrated in eight key stages:

- | | | |
|----------------------|-------------------------|---------------------------|
| (I) Aim | (II) Premises | (III) Entry points |
| (IV) Data collection | (V) Interim analysis | (VI) Thematic development |
| (VII) Findings | (VIII) Challenges ahead | |

The methodology used this evaluation review derives from a process of testing ideas and suits a discursive, action-based project like Cadmus.¹¹ D. A. deVaus suggests that ideas and narratives emerging from a project summarise a whole set of behaviours, attitudes and characteristics which have something in common.¹² The evaluation process involves establishing a systematic and cyclical approach that takes account of the project activities and experience of stakeholders involved.¹³ The preferred term used throughout the study is participative music practice, which encompasses what is also referred to as community music. The methodology provides flexibility allowing the evaluation to evolve, change and negotiate developments in the context of discourse between stakeholders. Like Action Research the evaluation methodology

- Encourages a dialogic relationship between the practice at site level and its relationship to conceptual and policy framework matters, e.g. ideas about how to sustain and support valuable practice.
- Approaches the project cyclically through observation, finding, analysis, redefinition, refinement and adaptation.
- Organically develops and is open to be flexible and adaptable

This evaluation review was commissioned by the Arts Council and Dublin City Council Arts Office to capture the impact and benefit according to the progress and evolution of project objectives laid down at the outset. The Arts Council interest was to understand what models for appropriate intervention(s) and role(s) best support participative arts practices. Dublin City Council sought to investigate the nature and support needs of participative music practice and the factors inhibiting its development. Both lead partners were concerned with informing their future activity as enablers of the work.

In Figure 1 overleaf a systematic overview of the evaluation methodology is shown. The evaluation aims to capture the effect of the project on its constituency by comparing the progress made in (1) profiling music as an artform in community contexts and (2) supporting the development of community music practice. The premise of the work is based on three perceptions: (i) community music is underdeveloped and poorly understood; (ii) there is a growing number of musicians who work in new contexts, notably in informal community based settings and (iii) a growing number of people see value in participatory music practice.

Collection of Data - Documents, Interviews and Support

¹¹ This process is based on De Vaus, D.A. (1998). *Survey in Social Research*, pp 17-26. London: University College London.

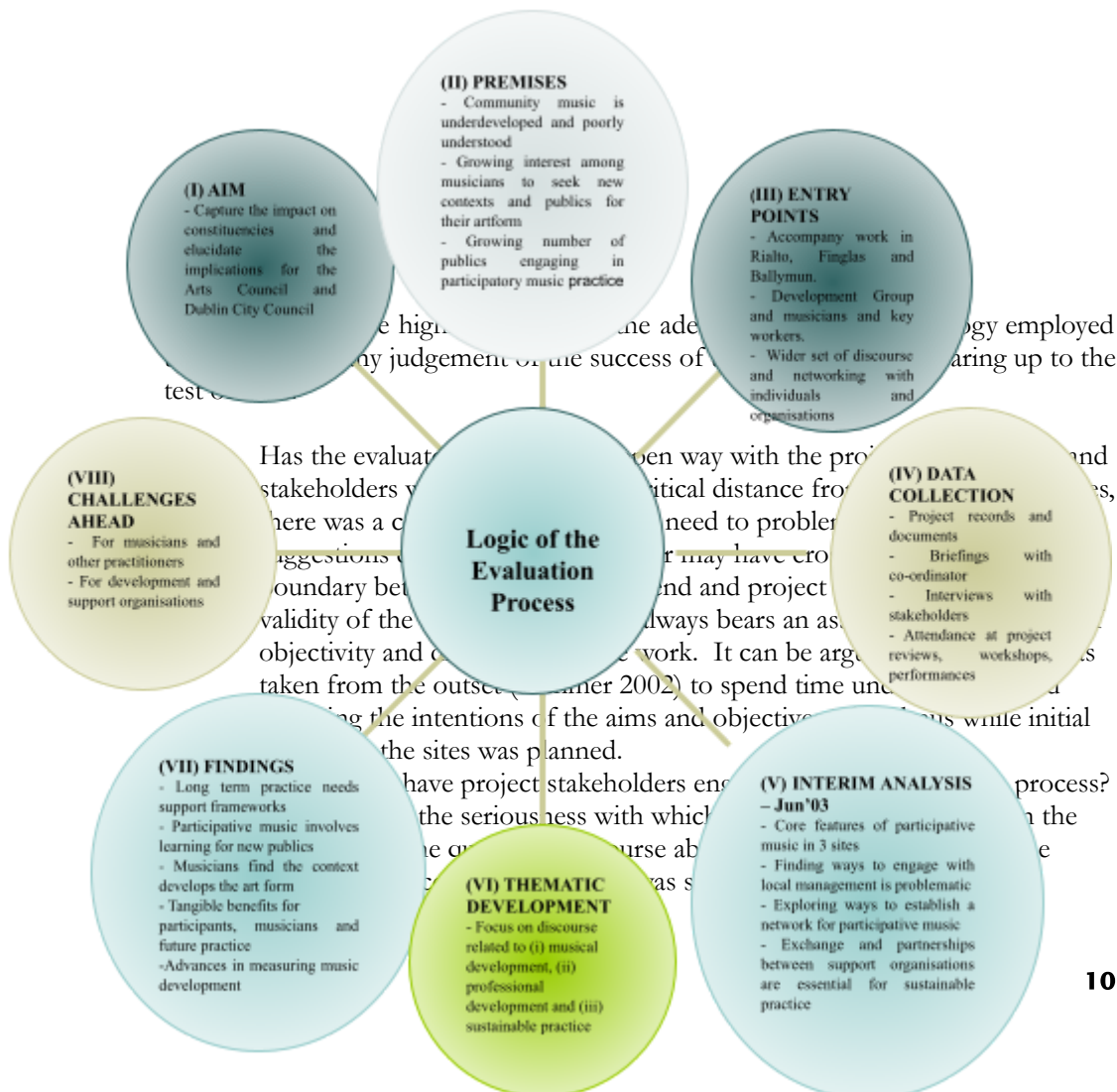
¹² Op. cit p. 48.

¹³ Esterby Smith M. (1994) *Evaluation of Management Education, Training and Development*. London: Routledge.

The collection of data to inform description, analysis and conclusions concerning the Cadmus project was helped immensely by the rich archive of materials evolving from the action research methodology utilised by Cadmus. These are detailed in Annex 1 - Documentation and include video, participant evaluations, musician and stakeholder reviews and workshops, minutes, co-ordinator reports, published articles, session plans and reviews and seminar reports. This data is supplemented by field notes from

- Workshops/reviews/meetings with management, musicians, stakeholder
- Interviews with stakeholders and the Arts Council and Dublin City Council
- Site level sessions and performances.

The Interim Report produced in June 2003 also provided a mid-term review of progress and highlighted emerging challenges and themes for the final phase of the project. The evaluation process contributed to stakeholders understanding by arranging data, information and knowledge generated by the project in a logical way. During the course of Cadmus, the evaluator contributed to key exchanges and challenges during the project cycle. In this manner the role of the evaluator in Cadmus can be described as a 'critical friend' who engages with a collective process whereby all stakeholders are trying to reduce uncertainty, offer illumination, suggest theoretical perspectives, enhance communication and facilitate sharing of experiences. The critical friend assists in increasing awareness of the multiple perspectives involved in a project.



signing-off the description, analysis and recommendations of the Interim Report in June 2003.

3. What was the significance of the analysis and recommendations in terms of inform the Arts Council, Dublin City Council and other resource organisation on what are the support needs of participatory music practice.? In particular, the potential of the evaluation to highlight areas where new research is required that can enhance understanding of how participative music practice is sustained and supported.

In conclusion, the validity of the evaluation process will be judged by its potency to

- (i) bear up to the test of time, (ii) be usefully employed to direct future research and
- (iii) contribute to critical discourse for the development of participative music practice.

3. CADMUS APPROACH AND METHODOLOGY

This section gives an overview of the origin of Cadmus, specifically in relation to the selection of sites and musicians. The action research process is described including the manner in which practice was projected into discourse through publishing, networking and especially seminars examining work with young and older people. Particularly, the theme of partnership and discourse is described in some detail.

The DG received applications from twelve community groups. Selection was based on an assessment of interest, motivation and expectations of a community music project and ability to participate in the action research elements of the project. The groups selected differed in context from one another in both structure and purpose. All shared a desire to develop musical objectives. The DG selected the following three projects:

1. Rialto Community Day Care Centre aims to improve the quality of life of senior citizens by striving to enable clients to live independently in their own homes as long as possible in order to maintain their self-respect and dignity. The mixed group ranges in age from late sixties to nineties. A group of fifteen were selected to participate in the Rialto Day Care Centre. The group was facilitated by Anne Marie O'Farrell and Aingeala De Búrca a harpist and violinist respectively.
2. Finglas Concert and Marching Band was established in 1994 by a committed group of volunteers, mainly parents and young people. From the beginning, the group was facilitated by saxophonist and clarinettist Terry Clancy. Music facilitator Paul Roe also facilitated specific sessions. A small group drawn from the full band including clarinets, saxophones, trumpets and flute and ranging in age from 10 to 18 years participated in the Cadmus project.
3. Ballymun Regional Youth Resource (BRYR) is a youth support agency meeting the needs of young people from a large suburban housing complex that is undergoing significant state-funded regeneration. BRYR selected individuals from a number of youth and music groups in Ballymun. Eighteen young people took the opportunity to participate in Cadmus. Paul

Roe and Cadmus Co-ordinator John Lalor (a music facilitator and guitarist respectively) facilitated the group.

Beginning in September 2002 and continuing for eighteen months until February 2004 musicians led weekly two-hour session with their groups. The projects differed considerably in the profile of participants and in their musical experience and knowledge. The development of the musical skills, knowledge and understanding of participants was a primary focus of the work.

It was always clear that each site required a tailor-made programme to engage with participants. Initially, the Finglas group aimed to create an ensemble section to work within the larger brass band of young people. The work in Rialto set out to introduce broader musical skills to an older group. Finally, in Ballymun the approach took much longer to pin down but was concerned with giving musical confidence and space to the group.

With the Finglas band, the Cadmus facilitators worked with fourteen musicians to enable a small ensemble of musicians to develop creative imagination with a view to feeding back into the larger brass and reed band. The culture of the band evoked a strong sense of conformity to the group with little room for ‘musical personality’, so Cadmus tried to bring out individuality. The participants listened to different styles of music and arranged pieces from their own music collections. They also composed their own piece called ‘Finglas Fanfare’ which they performed later in 2003.

The facilitating musicians highlighted the difficulties in devising ensemble pieces that require particular instruments when those numbers are not guaranteed each week. In the set-up phase, the musicians were concerned about the general morale of the band, which was manifested by an unwillingness to practice pieces between sessions and by the inconsistent attendance. As Cadmus developed, the group showed greater commitment that led to a significant musical journey for each one.

The musicians negotiated with the BRYR group an idea of creating a musical response to the impact of the changes in the built environment on the residents of Ballymun. “Ballymun is often volatile, chaotic and fractured. Young people living with instant lifestyles are often put –off-course by intervening personal events in the time-span of a week.”¹⁴ Participants collected video and still images of the area and began interpreting these images through music. These pieces of music were recorded in order to deepen the participants’ listening skills. Having the group buy-into the process was essential for keeping a momentum to the process in Ballymun and as it developed maintaining participant involvement was part and parcel of negotiating the work.

The facilitators worked with the participants in the Rialto Day Care Centre to enhance their musical skills, knowledge and understanding through the use of improvisation to introduce melody or percussion instruments for rhythm based activities. They worked with the musicians on devising a richly textured musical process, and part of this process included performances at the official opening of the new annex of the Centre (May 2003) and another in February 2004.

¹⁴Ref. Site Manager Interview (C/ESMI) with Donnacadh Hurley, Ballymun Regional Youth Resource in March 2004.

Cadmus's work required active participation from the participants in the planning, content and execution of the workshops. Its practice resonates with and reconfirms the characteristics of valuable practice as outlined by ISME¹⁵ such as:

- The importance of fun, vibe and enjoyment in the process.
- An emphasis on a diversity of music styles
- Active participation in music making of all kinds (performing, improvising and creating)
- The development of music knowledge, skills and understanding e.g. listening, musical terms, etc.
- Flexible teaching, learning and facilitation modes
- An on-going commitment to accountability through regular assessment and evaluation procedures.

In addition to the workshops with the core facilitators, the participants at the three locations have been engaged in a number of other activities which to date have included visits to musical events in the National Concert Hall and the National Gallery of Ireland. Later into the project guest musicians worked with each group.

The following table presents thematically the work under five headings:

- local context
- key worker
- venue
- management
- sustainability.

A consideration of the perspective of participants or musicians is excluded because it will be dealt with in detail later in the report.

¹⁵ These characteristics bear a comparison with the list of characteristics of 'community music activity' published as part of the proceedings from the ISME Commission for Community Music Activity in Toronto, Canada July 9-16, 2000.

Table 3 - Overview of Local Issues

FINGLAS	RIALTO	BALLYMUN
1. LOCAL CONTEXT		
-Band management saw Cadmus as an opportunity to play music in a different way from its traditional 'band' approach. -To develop an ensemble as a way to attract new members and provide new inspiration for the wider band -Had fears about the impact of 'cultural invaders' on band management but soon saw the immediate and huge long term value of the intervention.	-Music in this health care setting required careful navigation, and prior experience of musicians helped greatly. -Different expectations about the level of involvement of local management communicated by musicians	-BRYR management value arts and cultural work but have less experience of not leading a process itself.
2. KEY WORKER(S)		
<i>Parent-volunteer</i> who contributed significantly rapport with band management but never participated in sessions.	<i>'Community Employment' care staff.</i> -Real potential evident for active engagement. -Staff input was constantly negotiated and was sufficient based on their capacity.	<i>Professional youth worker</i> -Constant changes in key worker slowed-down progress. -Significant qualitative difference when key worker was actively involved.
3. VENUE		
Classroom venue located in local school.	Changing venue due to renovations but eventually went to a fixed day room.	Youth Resource Centre hall
4. MANAGEMENT		
-Communicating progress to band voluntary and teaching staff was essential.	-Active participation of manager could have benefited all.	-BRYR acknowledge failure to adequately engage with CADMUS.
5. SUSTAINABILITY		
-Strong desire for inclusion of this type of work in five-year plan.	-Participative arts/music work in the day care setting is highly regarded as integrating with the Centre's objectives and will be pursued.	-Commitment to music as a tool for personal and social development.

Source: Summarised from field notes from June 2004 Review group feedback, and Jan/Feb 2004 interviews with musicians and local sites.

Action Research - An innovative feature of Cadmus is the utilisation of an action research approach to implement the first objective: “to develop, document, evaluate and disseminate learning from three community music projects in separate community contexts”. The effectiveness of Cadmus rests on the success of the cycle of learning by doing, reflecting, problem-solving and devising new actions.¹⁶ The DG adopted an action research approach because it wanted to have process and progress documented, described and archived. John Lalor, whose interest and knowledge about how to apply the methodology contributed greatly, has said, “It provided a robust methodology for developing the sites that would have validity in the broader research and community music sectors. This approach brings flexibility in contexts that were highly experimental, i.e. music development among musicians and participants.”¹⁷ Historically, “Action research takes place when people involved in a social or work situation feel it needs to be investigated or improved. They devise and implement a plan to tackle the issue in question. Then they meet to see if their plan of action worked. This meeting will then decide on the next course of action. Another cycle of planning, action and reflection occurs and the process continues in this cyclical form until the original issue has been resolved.”

Towards the completion of the project the co-ordinator reflected upon four benefits of action research.

- It was flexible enough to adapt to the range of values and stakeholders and therefore is applicable to diverse community settings.
- Action research allowed the work to be rigorously recorded.
- It contained a continuous reflective, evaluative element to ensure the quality of the work.
- The process has facilitated the professional development of the music practitioners.

Partnership - An influential paradigm emerging from the three Arts Plans¹⁸ adopted by the Government since the early nineties has been the value placed on a partnership approach for the sustainable development of the arts. This paradigm reflects wider social and economic policy, e.g. The National Development Plan 2000-2006. The value of partnership, underpinned by a strong multi-agency approach, derives from an idea that by bringing together a wide range of actors and pooling of resources and expertise, lasting and encompassing change can occur. During Cadmus the Development Group started as a management partnership i.e. sharing genuine responsibility to co-facilitate the project through the set-up phase. Its role evolved to a more strategic partnership i.e. with respective fields of competence bringing separate, complementary inputs that would support the wider development of participative music practice.

¹⁶ For more details on the application of action research in Cadmus see J. Lalor's (2004) Cadmus Final Report. See also J. Lalor, Cadmus in Create publication *Context*, issue no. 2, 2004 and the *National Youth Arts Programme Publication In2*, issue no. 6, summer 2004.

¹⁷ For a fuller description of action research see Burchell and Dyson (2000) in *Educational Action Research*, vol. 8 no. 3. pp 435-450; Stringer (1999) *Action Research: A Handbook for practitioners*, London: Sage; Hopkins (1985) *A teacher's guide to classroom research*, Philadelphia: Open University Press.

¹⁸ See The Arts Plan(s) (1995-1998), (1999-2001), and (2002-2006), Dublin: Arts Council.

In Cadmus, the Development Group¹⁹ brought together development and support organisations that assisted in the planning and implementation of the project. A management partnership like this group is a tried and tested mechanism in the arts and cultural sphere. The reasons for the participation of FMC, Create, Music Network, Arts Council, Dublin City Council, City of Dublin Youth Service Board is illustrated by Deirdre McCrea of Music Network. “Much of the project work undertaken by Cadmus resonates so closely with our own work in community and education settings (and, indeed, given the fact that so many of the same musicians are involved in our own projects).”²⁰

What the Development Group brought to Cadmus was a wide range of expertise and skills and together it found consensus on how to develop the project. Value was placed on the exchanges and contributions (CDYSB), encouragement among members for the project objectives (DCC) and the opportunity to identify shared interests and responsibilities. (DCC/AC). Most importantly, the Development Group helped create an environment where developments occurred and contributed to locating the work in local contexts. The costs to the Cadmus project are not significant since participation of members was borne by the employing organisation.²¹ The high level of commitment and dependability shown by the DG in planning meetings during the first year and its availability to plan and participate in seminars and other national networking events greatly benefited the Cadmus project.

One of the critical issues that became apparent from the experience of partnership in Cadmus was assessing realistically what each group is capable of doing. “Members participation is sometimes dependent on aspects other than commitment, or lack thereof. The cost of a development group member’s participation is borne by the employing organisation. When resources are affected, sometimes organisations are forced to re-focus in terms of where they choose to allocate their reduced capacity.”²² Thus, the DG had varying capabilities which were brought to bear through a partnership arrangement to support participative music practice.

Early in 2002, with support from the Development Group Cadmus took on a support framework, linked to Dublin City Council; to roll-out the objectives. As full time co-ordinator John Lalor helped to establish a communication and operational structure. Sinéad Connolly had responsibility for the strategic management. Other personnel included Evelyn Grant who acted as facilitator/ animateur throughout contributing her rich experience and knowledge of the area; Justin Rami initially on the Development Group and later for a period as action research critical friend and lastly, Ed Carroll’s role as on-going evaluator of the project.

The executive, supported by inputs from the Development Group, developed methodologies and criteria for the introduction of sites and musicians. A joint two-day workshop followed up by further meetings took place in July 2002. The process is described in greater detail in the Interim Review. For the Development

¹⁹Members were: Katherine Atkinson, Sinéad Connolly, Grainne Lord, Justin Rami, Stephanie O’Callaghan, and Deirdre McCrea.

²⁰ Response by D. McCrea to “A Lot Done, A Lot More Worth Doing”, 9-10-2003.

²¹ Field notes from review/planning meetings between J. Lalor and E. Carroll (2002-06-02). See also DG minutes 2002-06-12.

²² Op. cit. D. McCrea

Group the implications of putting in place an executive structure meant shifting their involvement from project to strategic management. Thereafter, the focus was on the potency of each participant's individual and organisational contribution. Katherine Atkinson and Grainne Lord collaborated in the planning of seminars.

Discourse – In parallel to practice at community level Cadmus extended its reach through formal and informal discussions with practitioners and organisations. These discussions took place throughout the lifetime of Cadmus and helped shape practice at site level. Over the timeframe of the project Cadmus published articles, made presentations, organised workshops, seminars and performances as well as participating in third party events nationally and internationally.

Two seminars occurred in 2004 – 'Older People and Music' and 'Young People and Music' – were important conduit for testing and distributing the learning from Cadmus to a wider constituency. The seminars made real the second aim of Cadmus, to 'support development of community music practice', and its second and fourth objectives which sought to 'Encourage opportunities for networking...' and "Identify and link with three arts/music organisations". These seminars helped build new relationships between Cadmus and arts and community support agencies. The full extent of the learning and outcomes of seminar discourses is available²³ feeding directly into this report and a short summary is now provided.

The seminar on the theme of engaging with older people helped identify and explore issues affecting music in a community context through case studies and panel discussions. This outcome of the seminar

- Helped raise awareness about different approaches to music in a community context by describing valuable practice and advising on benchmarks in good practice for those establishing new projects.
- Demonstrated musical techniques of working with older people through music.
- Provided space for networking and problem solving.

The second seminar, Music and Young People, used case study presentations. Two themes emerged: (i) the challenge involved in establishing a relationship between the key worker and facilitating musician and (ii) embracing challenge and uncertainty as an integral part of the creative process. Among the outcomes were:

- Acknowledgement of different approaches (including those of youth workers, musicians and young people themselves).
- Potential for peer assessment as a new area for development.
- Acknowledgement of a group formation process in tandem with the musical development work.
- Acknowledgement that young people are often the ones who take the risks in arts projects.

Cadmus participated in exchanges with practitioners and support organisations nationally and internationally. These exchanges were both practical and strategic. Practically, the Irma Trust collaborated throughout and enabled Cadmus access its instrument bank. Other innovative participative music initiatives such as the Whizz Kids, the work of the Common Ground through St. Michael's Youth Project, Bluebell Youth Project presented case studies at a seminar on young people.

²³ See reported produced by O. Maloney who chaired both seminars.

Strategically, contacts with Jon Reynolds from the Nomad Project and the Irish World Music Centre contributed to discussions on the establishment of a community music practitioners network. Cadmus made contact and participated in the Italian 'Project Sonora' showcase of music practice in Ravenna. A special highlight was a rap performance by a Ballymun participant at the event. Links to the Bordeaux-based Musiques de Nuit Diffusion were also maintained. Cadmus made presentations at events organised by other organisations e.g. Blue Drum and City Arts Centre's Civil Arts Inquiry. Finally, two articles about Cadmus were published in the youth arts magazine In2 and Create's arts and practice Contexts journal.

4. OVERVIEW OF KEY STAGES

Activities and outcomes at the project level are summarised in the tables below. Each objective is noted, and key milestones are shown.

Table 1 - Aim A: Profile Music as an Art Form in Community Contexts

Objectives	Identified Tasks and Actions Taken	Learning & Outcomes	Challenges for the Future
1. Develop, document, evaluate and disseminate learning from three community music projects in separate contexts.	Applied action research methodology to the process undertaken in each site so as to understand how knowledge and learning is achieved by stakeholders, i.e. musicians, key workers, participants and local management groups. (Objective 1)	Action research approach evident in workshops and meetings: induction (1), musician (6), site management (9), and participant reviews (3) . Diary - Musicians Minutes of meetings Verification of learning and outcomes: -Interim Evaluation (EC) (2003), -Co-ordinators (JL) report (2004), -Final Review (EC) (2004), -Case Studies (JL) + Video (2004).	Value acknowledged in 'learning by doing, reflecting and revisiting practice'.
2. Provide at least one opportunity each year for showcasing innovative community music initiatives.	- Identified innovative community music initiatives. - Facilitated Seminars on community music practice agreed on the following themes: (i) Older people, Sept '03 (ii) Young people, Mar '04 (iii) Measuring musical development, April '04	Participative music needs: Project planning and managing expectations Monitoring and evaluation Facilitative environment Measured musical development Final Cadmus Video and Case Studies Refer to seminar reports produced by O. Maloney.	Integrating the learning into planned policy and practice by support and development organisations.
3. Identify and develop relationships with at least two community support agencies.	- Strengthened the ability of local sites in linking with local support organisations. -Active involvement of CDYSB on DG and agreed how to articulate a strategy for community linkage. -Active involvement of Create and Music Network.	Identified value of participatory music in day care centres and in youth work settings. Presentations made to Blue Drum and Civil Arts Inquiry roundtables. Understanding the natural crossover/links with objective B4 – (community music organisations)	Increasing visibility in community context. Communicate learning and outcomes to Raise the profile of valuable practice.

Table 2 - Aim B: Support the development of community music practice

Objectives	Identified Tasks and Actions Taken	Learning and Outcomes	Challenges for the Future
1. Agree, with the assistance of music practitioners, and disseminate steps which may lead to good practice in community contexts.	-Acknowledged the need for different responses in each site. -Hearing back from practitioners in a structured environment. -Attempted to profile the skills and understanding of a musicians working in participative contexts. -Disseminated learning through events and publications.	(i) Profiling used to bridge the contextual nature of CADMUS with learning that has wider application. (ii) Record of practice in the three sites – what have we learned, what is good practice, what we would recommend? (iii) Support needs of musicians in communities articulated. (iv) Communities also have support needs when engaging in music.	Need to inform university music department of the findings of Cadmus. On-going need to characterise, measure and articulate levels of musica development.
2. Encourage opportunities for networking among music practitioners.	Programme of seminars/workshops Jul 2003 – Older people Mar 2004 – Young people April 2004- Measuring musical dev. April 2004 – Professional dev. Continue work to nurture a network for community musicians/music.	Contribute a body of evidence from Cadmus.	Longer term provision of a coherent package of participatory music opportunities throughout Dublin city.
3. Identify potential resources for community music.	Used of IRMA Trust instrument bank Initial steps made to form a network of community musicians	Link to IRMA masterclass programme. Continue to examine how to make the best use of what is available locally.	Value in partnership, collaborative and collective approaches.
4. Identify and link with three arts/ music organisations.	Involved MN, FMC, Create, IRMA Trust e.g. DG. Established links with the Irish World Music Centre and others to explore a development agency and network for community music. Mainstreaming participation in Ravenna, It with Project Sonora opened up useful links for 2004/5. Linked with Bordeaux-based Musiques de Nuit Diffusion.	Deepen links, involvement and collaboration among stakeholder organisations to support development and practice in Ireland.	A broad policy objective that could be informed by the experience of practitioners and support organisations.

5. EFFECTS AND BENEFITS

In this section the value of Cadmus as reported by participants and musicians will be considered. Among participants their entry points will be set-out and include their capacity to engage, actively participate and trust the process initiated by the musicians. Once secured, the engagement of participants leads naturally to consideration of musical growth. From the viewpoint of musicians key issues of negotiation, co-facilitation, musical development and professional development will be examined.

PARTICIPANTS

(i) The report now considers the learning and outcomes for participants. Two key themes of importance here is the process of engagement with participants and their musical development. This section draws upon the views emerging from the following documents and resources:

- Profiling of individuals by facilitators, i.e. personal profiling.
- Participant review sessions.
- Video documentation.
- Musician/Participant responses to process and performance.
- Minidisc and compact disc recordings with site managers and musicians.

Capacity to engage - The musicians approach to participants encouraged them explore their creative and music potential (objective 1). The work proceeded with a desire for it to be entertaining and exciting. All musicians report a desire to negotiate the active involvement of participants making the vibe of sessions positive and the level of trust strong. Put simply, the first task of engagement was to concentrate on “the level of engagement and interaction amongst the participants; how involved the people are in doing what they’re doing, and their enjoyment of it.”²⁴

In Rialto, the group of fifteen participants was keen on music, singing and dancing. No one was very sure what to expect of the sessions before the project, and though it would involve performance by musicians, later they realised they would be playing their part too.²⁵ They were up for the challenge of choosing music, the direction of the sessions, integrating other music styles and media and most importantly learning musical scales and 'knowing when to come in' as time progressed. Any idea that this group of older people wanted to be passive recipients soon gave way to an overarching sense of enthusiasm for what the project offered. As Aingeala deBúrca reflected, “A musical process of this kind is dealing with the creative side of the person, which is part of us that is very difficult to put in words, - where somebody

²⁴Coordinator / Musian Interview March 2004, (CMI-PR).

²⁵See Wilkinson J. (January 2003) and Maloney O.(November 2003) Participant Review(s).

can experience the diva part of themselves!”²⁶ For the musician as facilitator the role is “to be sensitive to the group; to steer and be a conduit to make the musical process possible.”²⁷

In the Ballymun Regional Youth Resource (BRYP) up to eighteen young people participated in Cadmus. In Ballymun, the structure was less formal. The young people were of a very mixed ability. Some participants had basic drumming skills and others had significant proficiency on guitar, clarinet and rap vocal. The group had less understanding of singing and song-writing and little confidence and ability to focus and take initiative. Most had played predominantly, on their own and had little experience working co-operatively. Akin to all site work in Cadmus, the focus was group-centred. Much time was spent working on forming the group as a cohesive unit in order to make music. Common to all situations was the need to bring coherence and confidence to the group dynamic so as to increase active participation in the sessions.²⁸

In Finglas, the band management sought to create a small ensemble of players through dedicated work over an eighteen-month period with Cadmus. Terry Clancy recounts, “The group were used to playing within a large band structure directed by a conductor where they had very little opportunity to explore a variety of music and approaches. Their musical experience consisted of playing prescribed band music on a weekly basis with no individual input into what and how to play.”²⁹ Therefore the musicians engaged by giving the young people choice and input about the content of the sessions. The challenge was to overcome a band management culture whereby “recognition of achievement and effort is not simply about getting grades, it’s about involvement in the process. Thus, there was scope for experimentation in different musical styles and approaches. Herein the participants were not passive recipients of a methodology generically prescribed; the approach taken was context sensitive and group focused, developing the strengths within the group.”³⁰

In summary, there were varying expectations and capacities among the groups. Among the young people in Finglas and Ballymun, participation was voluntary while in Rialto the group’s presence was dictated by their attendance at the Day Care Centre. While in each site participants were not sure about the duration of Cadmus or what to expect from it, they were willing to give it a try. This openness laid the foundation for musicians to negotiate with them as the process developed. “They’re not just recipients of this, what it is that you are handing them, but that they are actually coming back, involving themselves in the actual session, both in terms of planning their own preparation, their engagement.”³¹

Musical Development – One of the challenges faced by musicians in Cadmus was how to progress the issue of musical development. Keith Swanick talks of

²⁶Coordinator / Musician Interview March 2004, (CMI-AdB)

²⁷Coordinator / Musician Interview (CMI-AMF)

²⁸ See Session Plan – P. Roe. (MSPR)

²⁹Coordinator / Musician Interview (CMI-TC)

³⁰ See Session Plans – T. Clancy. (MSPR)

³¹Roe P. (2004) Musical Development in Cadmus, unpublished.

‘sparkling’, “the moment when things crystallise and become clear from, it seems, nowhere”.³² Musicians in Cadmus explored various avenues of enquiry. They referred to their experiences in formally prescribed curriculum to music therapy. The task of developing a framework to measure musical development still remains a live issue since each context has different starting points. Musical development in a group was measured by the quality of participation derived from working collaboratively over a sustained period where skills, technique, originality, connection and magic deepens. Working in this manner development was evident in a myriad of ways:

- the ability to sing and follow direction
- increased verbal and musical understanding
- less passivity and enhanced group commitment.

The task of engaging participants was a priority through to Spring 2003. Once secure, it was possible to concentrate on musical development in informal settings.³³ A workshop for Cadmus musicians examined the musical development issue and articulated four dimensions³⁴ namely

1. Creativity: Improvisation, composition
2. Performance: Clapping, singing, playing
3. Perception: Rhythm, pulse, pitch, harmony, melody, listening skills, timbre, texture, dynamics
4. Technical knowledge: Chord and pattern identification, terminology, internal labelling.

The participants in Rialto identified the following musical elements as areas of the process which contributed to growth:

- exposure to musicians
- quality of the musicians performance
- warm, friendly atmosphere around the musicians
- combining reading, e.g. poetry, with the music
- playing percussion and chime bars
- accompanying the musicians
- pace of the sessions
- voice work, i.e. humming and songs.

³² Swanick, K. (1988) *Music, Mind and Education*. London: Routledge.

³³ Cadmus Interim Review (June 2003) echoes Cadmus’s desire to begin consider how to measure musical development in participatory music practice. This theme is not directly alluded to in project objectives, but it became a major point of discussion among the stakeholders once the rhythm of the work was secure in each site.

³⁴ Notes from Musicians Workshop – 25-2-2004.

All agreed that their ability to deliver a public performance consolidated their new skills and understanding.³⁵ Participants identified progression in the following areas:

- Improving ability through getting to know each other better and learning more about music
- Growing ability to keep time and growth through the introduction of new elements like humming and recitation to accompany music.
- Becoming more acclimatised to performance

Participants from Ballymun, by focusing on specific covers made the following advances³⁶:

- Greater listening/ensemble skills through listening to recordings and copying.
- More awareness of listening to their own parts, working on riffs, tightening up arrangements of songs and creating new pieces.
- Composition of various songs was tested leading to improved quality of the songs and concomitant improvement in instrumental and vocal ability.
- Peer interaction and learning/teaching were the primary drivers of musical development with riffs learned, raps devised and techniques shared.
- Inputs included music theory, composition structure and the creative process – structuring, balancing and musical coherence being the key precepts.

Terry Clancy reported on progress in Finglas and the following advances:

- Increased capacity to choose a repertoire that gave them the opportunity to try various styles of music, in particular swing/jazz, folk music and some contemporary types of music
- Greater atmosphere of openness and flexibility, they became more willing to try things out and did not worry as much about making mistakes. When asked to play on their own, originally they felt inhibited, shy and uncomfortable being exposed, but over a period of months, the inhibitions fell away and they were happy with the challenge.
- More awareness of the importance of good tuning, rhythmic security and technical fluency.
- Familiar and confident in new contexts, i.e. playing solos, duos and generally in small formations.

³⁵See Wilkinson J. (January 2003) and Maloney O.(November 2003) Participant Review(s).

³⁶Ref. on-going participant reviews undertaken by musicians and document prepared by P. Roe on Musical Development in March 2004.

- Formation of a cohesive musical unit capable of producing original pieces, playing a variety of covers, performing in public and doing a recording.
- Musically, each member of the group improved his/her instrumental facility, listening skills and compositional awareness.³⁷

In all sites there were times when the process required participants to take control of their learning situation. Paul Roe suggested that “Listening and compositional skills were developed as participants discovered an internal mechanism to be able to reflect on practice...”³⁸

One of the major concerns arising from the work is that the measurement of participant skills, knowledge and understanding is not easily transferred from conventional methods of mapping needs. Because participative music is a process where the active participation of all evolves through buy-in to the process, it is not always easy to guarantee clarity at the beginning of the process to establish a vision of what is possible.

The issue of accreditation (provider) and certification (participant) is central to any discourse on musical development. Musicians agreed that approaches from other spheres could be applied to their work. Three methodologies were considered useful.

1. First, is an idea to apply methods used in further education. For example, a module descriptor can be developed by outlining key learning objectives and methods used to achieve these objectives. Assessment is external and locally devised and takes a number of forms: portfolios of coursework, video presentations, oral presentations, performance, event design and management, written exams, aural exams and technical skills tests.³⁹
2. To examine applying behavioural approaches used in music therapy approach such as ability to play instrument, choosing instrument, duration of playing and body language. In music therapy, musical improvement is observed as an externalisation of a person’s internal world. Social and self-awareness can be used as key indicators of development as is communication development. The tools used to measure these developments are: video, facilitator’s notes and graphs. A facilitator can supplement these by his/her intuitive reading of the event/situation.
3. An internal mechanism to measure cognitive and technical skills could be applied when appropriate. There are two mechanism that take place over the course of a teaching period: summative i.e. continuous assessment) and terminal i.e. taking place at the end of a period teaching activity such as end-of-term exams. The following areas could be assessed through graded course work and repertoire:

³⁷Ref. Coordinator / Musician Interviews (CMI-PR&TC).

³⁸Ref. Coordinator/Musician Interviews (CMI-PR)

³⁹ An example is the Music Appreciation (EF95033) module descriptor developed by FETAC for use at foundation level in further education.

- Instrumental competency.
- Aural and theoretical knowledge.
- Deeper understanding.
- Physical dexterity.
- Preparation of material for rehearsal and performance.

MUSICIANS

What follows elucidates three inter-related themes namely (i) negotiation, (ii) co-facilitation and (iii) professional development. These themes draw together the benefits and impact of Cadmus and reports upon the views emerging from the following documents and resources:

- Interim Report.
- Minidisc and compact disc recording of workshops and interviews.
- Facilitators' reflections and reports.
- Musician analyses of compositions and improvisations
- Musician analyses of performances

Negotiation - The musicians had to find and use a broad range of capacities and skills to negotiate the multi-layered dimensions of the work among themselves, with the local management group, key workers and the participants. A primary focus for the musicians became the musical development work with participants. It was essentially a musical journey involving negotiation at each stage leading to greater capacity of the group to participate meaningfully. The journey was unique (in terms of individual starting points) and distinctive (in terms of group capacity for growth) and was helped enormously by the responses from the outside such as several public performances in each locality during the project.

All the musicians have experience of other contexts for participatory music practice before Cadmus such as the Music Network participatory music programme. What a long-term project like Cadmus contributed was an awareness of the patterns emerging in the work and a greater self-understanding of the role and process.

Working in participatory contexts demands musical skills, knowledge and understanding which are underpinned by facilitation skills. One of the core competencies used to develop the process in each site was planning and negotiation skills. All sessions were planned based on the perceived baseline of musical ability.

“Sessions are participant led, emphasis on finding what the group wants to do while using the plan as a starting point and keeping it in the head as a backup. “(We) try to

create as much a sense of occasion as possible around sessions and performances.”⁴⁰

All musicians agree the work is multi-faceted, creative, ambiguous (at times) exploratory and experiential. For example, in Rialto working with an older group evoked a sense of human 'demise'; “watching people get sick, leave the group, lose a loved one, worrying about a daughter who is sick.”⁴¹ Also, in Ballymun, working with participants from the Outfit project whose lives are often ‘fractured’ and the setting in a particularly volatile community meant “I had to invest in loss, to learn how to let go.”⁴²

There is a considerable bridging process between project musical intentions and the issues and circumstances that participants have to negotiate everyday. Action research helped greatly to navigate this bridging process. The importance of the task of negotiating with place, with participant, and with context remained throughout even to the point of departure. Planning and communication is an important facet of negotiation.

Planning is about being relaxed and being in control but without taking control. Particularly in participatory music settings it was evident that the musicians had to be more prepared because there isn't the structure, timetable, building and curriculum often available in a formal education setting. The action research methodology helped consolidate the learning through regular structured meetings among all stakeholders working on the project. The action research methodology used to plan, record and review sessions was complemented with structured opportunities to reflect and critically review progress both individually and in a group context.

Co-facilitation – Closely related to negotiation and a methodology that was used in Cadmus is co-facilitation. Co-facilitation brings a reflective process of exchange on the critical issues within a session and assisted planning for future sessions. Specifically, the experience of working collectively highlighted the ‘relationship’ between musicians because the quality of engagement in planning, delivery and reflection brought a deeper quality to the music practice.

Aingeala deBúrca highlighted the value of healthy working relationship: “In co-facilitation of a session, having planned it together, you had the freedom to follow the natural flow. And it was relaxed. Sometimes one of us might forget what was coming up next, and in a workshop setting there was the freedom to look at each other and say what's next...” Paul Roe recalled, “My experience is that the relationship/collaboration is crucial both in terms of the work that you are doing as an individual and what you get from it but also in terms of the outputs and results.

⁴⁰Coordinator / Musician Interviews (CMI-AdB)

⁴¹Coordinator / Musician Interviews (CMI & EMI - AdB, PR, AMF)

⁴² Evaluator/Musician Interviews (EMI).

The success of this is contingent on the success of the working relationship.” Finally Terry Clancy suggested that “Co-facilitation can be an eye-opener which brings balance to one’s own opinion about how a process is going.”

Three other significant issues arise in relation to co-facilitation:

- Necessity to develop and negotiate roles, responsibilities, boundaries and demarcations
- Maturity to confront critical issues when they arise
- Dedicated time for planning and reviewing sessions

Professional Development - Participatory work impacts on a musician’s own professional practice because it challenges “the validity of work beyond a transaction in highly-prepared and discerning environments. In this work we had to constantly modulate our approaches by being sensitive to the situation.”⁴³ Work in communities, due the strangeness and lack of clarity about how it can be measured also impacts on ones professional confidence in negotiating the artform with a new ‘public’. The nature of results in participative music and the methods used to engagement participants “is not as clear cut as the steps you take to get someone better as an instrumentalist.”⁴⁴

Musicians report that some form of mentoring for facilitators is important because supports add value to this creatively-demanding and emotionally-charged work. The musicians acknowledge the need for on-the-job and off-the-job training in group facilitation. In addition, musicians acknowledge their own responsibility to sharpen and deepen their own music and artistic skills, e.g. song-writing, improvisation, drama, poetry, etc. The value of seminars as opportunities to liaise with other practitioners and find out what else is going on which can inform their own practice.

Any long-term development must tackle the absence of exposure to this practice at the undergraduate level. The inclusion of participative music practice in the programme of colleges charged with the professional preparation of musicians must be nurtured. There is potential to involve other education bodies, especially Music Departments in the National University of Ireland and Institutes of Technology, because the new capacities required by musicians needs exposure to this practice during formation.

The intention to develop and measure, within the academic norms of music education, a sustainable option for students to have direct working experience of participatory practice within communities is still fledgling, and Cadmus has a unique opportunity to communicate its experience to these institutions.

Equally, peer support is important – the musicians could spend some time before and after a session discussing their work in an atmosphere of mutual respect. They need to know and respect the boundaries of their professional competence. In parallel with this, they will need ongoing training and support workshops that requires a framework similar to the one provided by Cadmus. This could be provided by a participatory music forum acting as a network to prooffer solutions to

⁴³ Evaluator/Musician Interview – PRoe (EMI).

⁴⁴ *ibid*

critical issues and deal with transferring professional skills and knowledge. Training for practitioners should be based on their needs and should lead to qualifications where possible. The opportunity for an inter-organisation approach to the provision of inter-organisation training, i.e. workshops and seminars, should be considered.

6. ISSUES ARISING

Action-based research over the two years into participatory music practice has identified a range of strengths, opportunities and risks for future planning and development work:

STRENGTHS

Participatory music practice deepens the reach of musicians' own professional practice by engaging new publics because it complements work found in highly-prepared and discerning environments such as a concert or an orchestra. In Cadmus, musicians have nurtured participation by young and older people who in turn have shown significant musical growth and development. The process and outcomes provide a clear indication of how central the quality of this practice could be to advancing ideas about participation and cultural democracy.

In Cadmus, practice benefits from musicians who can be patient, flexible and disciplined in terms of planning and who can reflect individually and collectively. Honest and trusting relationships are central to the work – between musicians, key workers and participants – and dialogue about each other's experience of engagement, growth and development. Throughout the process musicians stress the value of maintaining a balance between musical and group development goals. Their knowledge and understanding of negotiating cultural context of old age or youth from the ground-up amounts to a body of knowledge that can connect directly and vibrantly with policy makers and informers.

The reflective practice grounded in the action research methodology, assisted by experienced support staff, gives musicians techniques e.g. journal/planning templates and facilitated peer to peer sessions, which enhance their practice. The action research cycle of learning by doing, reflecting and revisiting practice transfers competence in key skills of negotiation, facilitation and planning. This process is more effective when dedicated time away from the front-line demand of delivering sessions is available. The wider discourse of seminars as well as informal discussions about forming a development agency and network for community music also contributed to filtering the lessons and learning with peers and other stakeholders interested in developing participatory music. Finally, the publication of articles in Create's *Context* journal and the National Youth Arts Programme *In2* magazine distributed the learning to other forums.

Another strength identified in Cadmus is the value a suitable and regular facility that is free from interruptions and is clean and warm. In addition, the work of musicians is greatly enhanced by access to the IRMA Trust bank of musical instruments.

A strength of Cadmus has been the level of recording and documentation which gave a feed-back loop to project stakeholders assisting in capturing the lessons and learning. All seminars and workshops were recorded and are available in digital format in the project archive. These materials, case studies and video represent the qualitative knowledge base for the claims that Cadmus makes in this review and will be disseminated later in 2004.

OPPORTUNITIES

Cadmus has a constituency (musicians, support staff and Development Group) with enhanced capacities and body of experience (human and technical) to help articulate

a framework which brings participants through a trajectory of engagement, empowerment and musical learning. Participative music practice was central to their week-to-week work located alongside other professional practice. Cadmus has stakeholders who can advocate and work with other organisations in similar ways.

The wider series of discourses created an opportunity for musicians to articulate and share their practice among themselves and with other practitioners through seminars and workshops. Peer learning was a central and useful model that could be replicated in future work. Notwithstanding the fledgling nature and sensitivity of having others critique one's practice Cadmus marks this type of exchange out for further development.

Communities and contexts where little tradition of structured participatory music provision exists acknowledge the value of longer term projects because building capacities in the community/context like the health care and youth work sector takes time. A major opportunity emerging from Cadmus is how it substantiates yielding more sustainable outcomes than can be achieved in shorter-term one-off projects. This can be observed at a number of levels and illustrates how real value comes from longer term support in terms of inputs, process and outcomes:

Inputs:

- Secure level of resourcing over two years
- Long term commitment from a band of musicians
- Support staff to advise, mediate, mentor and research progress and milestones

Process:

- Patterns of development emerge from engagement/negotiation with participants/context
- Discriminate how to measure musical development over a longer period of time
- Linkages and visibility to arts/music and community support organisations
- Capability of engaging in sustained discourse about developing participative music
- Viability of continuing professional development of musicians is more realistic

Outcomes:

- Potential to replicate and expand city-wide provision by a coherent package of participatory music opportunities.
- Body of experience available to influence initial professional music programmes and courses
- Consolidate partnership between Development Group members from project management to a longer-term strategic partnership for music in the City and beyond.
- Bring the learning into a wider set of strategies for the development of the work.

RISKS

Participative projects require long-term support frameworks between the arts/music sector and community organisations into which participative music practice can flow. The capacity of community organisations to take-on project/residencies needs attention. Beyond Cadmus musicians are often left on their own to negotiate the community/context since the tradition for this work is still new. The learning from Cadmus is that participative projects require significant negotiating skills in order to engage meaningfully with the host organisation. John Lalor played an important mediation role both in terms of planning and development. He had an important negotiation and brokering role, one the musicians acknowledge was indispensable. The buy-in of locally based organisations - where possible, managers and key workers - in the design, development and delivery of the project remained a constant challenge throughout. In parallel, the high level of support required by musicians vis a vis on-the-job training and development has also to be communicated to local community contexts. By stating up-front the needs of communities and musicians it is possible to be more real about the terms of engagement. . New publics including community organisations have to be nurtured in order to engage with the possibilities and responsibilities presented by a participative music project. Its participation offers a framework for work between the musicians and participants leaving undeveloped the intricacies and competencies necessary to broker relationships with local management and key workers. Interfacing individuals./organisations between musicians and non-arts organisations are often necessary when speaking about longer term sustainability of participatory music practice. Particularly participative practice has a responsibility to deliver a quality arts process but one that integrates with the issues and needs of community groups. Skilful negotiation is required to support communities to clarify the terms and benefits of its engagement with an arts process.

Cadmus confirms that measuring musical development of participants and related certification as well as the accreditation of provision remains a live issue. Specifically, the experience suggests that an emerging musical approach complements processes found in formally prescribed curriculum or music therapy. The task of developing a framework to measure musical development still remains since each context has different starting points. Musical development is measured by the quality of participation and its kernel comes from working collaboratively over a sustained period with a group whose skills, technique, originality, connection and magic deepen. Working in this manner of development is seen in a myriad of ways: the ability to sing and follow direction, increased verbal and musical understanding, less passivity and enhanced group commitment.

7. CHALLENGES AHEAD

Most participatory music practice is a negotiated terms of engagement with locally-based organisations and participants who often have special needs that require tailor-made solutions. Cadmus faced a wide spectrum from older people in a healthcare setting with specific medical conditions including deafness and memory loss to young people whose voluntary attendance required delicate nudging and encouragement throughout the process. Added to the complexity of groups is the challenge of supporting local organisations that often have little experience of managing an arts process. It is self-evident that a musician may not always get it right, and it is not always easy to bridge the distance between aspiring to get it right

and doing the right thing. Musicians must live with these difficulties but also learn from them.

The extrapolation of learning which has been central to this review brings forward a body of evidence with which to make claims directed at musicians and policy influencers and makers:

Seven challenges facing musicians

1. To engage in further participatory practice

Participatory music practice differs from music in educational or performance settings. This demands adopting an innovative approach which Cadmus characterises as the challenge of engagement. Musicians in Cadmus were facilitators, teachers, researchers and practitioners. The experience is multi-faceted, creative, ambiguous, exploratory and experimental. Often it disturbs professional confidence in one's own musicality and naturally is improved by a longer-term quality of engagement with people and place.

2. To involve other practitioners and development organisations

One of the key lessons from Cadmus is the value placed on reflective practice among musicians and other key workers. Practitioners must develop collegial relationships with other practitioners by engaging with the lives of the participants (e.g. carer, youth worker, volunteer, etc.) as well as arts organisations active in this arena of work.

3. To build participatory music practice from the ground up

Arts work in health care and community development sectors requires new capacities and resources to support this practice. Musicians have a role to play in these developments with support and resourcing from development organisations. Where two or more parties are involved, expectations need to be managed and roles and responsibilities worked out in advance.

4. To make room for the active involvement of host organisation and participants

Musicians have to negotiate with local management, key workers and participants. The active involvement of all stakeholders lays a foundation for creating an environment where participants grow and develop musically through the process.

5. To hunt and to gather

Musicians working in Cadmus inevitably operate in marginal constituencies with little resourcing. To advance the case for this work musicians are challenged to be advocates for work within these constituencies. Advocacy must be underpinned by a commitment to articulate and convince others that the model delivers significant musical development.

6. To map and measure musical development of participants

Musicians albeit with limited time and resources can find ways to engage with policymakers and other development agencies on the most appropriate musical development measurements to enhance their practice. They should develop and champion new models from their context-bound work that can be translated into other participatory music practice. Specifically, the ability to provide evidence for

participant growth and development of new skills, knowledge and understanding requires new and appropriate assessment criteria and learning outcomes.

7. To address continuous professional development

Musicians in community contexts often work freelance. Their work is at the forefront of access and participation for groups who have traditionally not engaged with a creative process. Many practitioners are highly-committed individuals working without long-term support from arts organisations because the work is often short-term and project-based. From the experience of Cadmus, it is now imperative that they are supported and trained in negotiation, conflict management, facilitation and time management skills. Because they are often dealing with community organisations that have little experience of managing arts programmes and working with groups who are marginalised, the risk of creative burn-out is very high. They should be trained to avoid over-involvement. In parallel with this, they will need ongoing training and support workshops. This should offer solutions to critical issues as well as provide professional skills and knowledge. Training for practitioners should be based on their needs and should lead to qualifications where possible. The opportunity for the provision of inter-organisation training, such as workshops and seminars, should be considered.

Six challenges facing development organisations

1. To put a face on participatory music practice

Development organisations must consider how to integrate participatory music practice into national, regional and local arts provision whether through residencies, short or long term interventions, training and development.

- To the Arts Council and Dublin City Council, Cadmus recommends that the existing small scale but critically coherent practice needs to be connected to a wider set of resources which can coordinate but also avoid standardising the diversity of practice.
- Development organisations can work together to bring greater relief to the current level of practice
- Active participation communities, local organisations and participants adds value to the process.
- Cadmus has demonstrated the correlation between valuable practice and the degree of on-going negotiation required to make the work effective musically. While the work of Cadmus has ended, new work at the local level in Dublin City could be nurtured and supported.

2. To support network and territorial approaches

Cadmus has demonstrated a climate of inter-agency collaboration. Cadmus is now completed but the ongoing support and networking challenges is now addressed to development organisations so as to consolidate what has evolved through the project.

3. To educate and train musicians for participatory music practice

The stakeholders involved with Cadmus and the wider constituency involved in participatory music practice are at the leading edge of learning. They are a valuable human resource, and their needs should be a priority. They should have adequate links to organisations that can provide an ongoing support framework for the work. New models have been developed and new roles for those working in less structured situations. In some cases, these add to existing skills and qualifications.

In others, practitioners have gained new insights and theoretical underpinning for their existing good practice. The findings of Cadmus addressed to the Arts Council and Dublin City Council could provoke a useful discussion to foster:

- Inter-organisation cooperation, especially in the area of ongoing professional training of musicians. This will require significant reassessment of the skills, knowledge and understanding professional musicians wishing to engage in this practice will require.
- Links to undergraduate programmes so that these functions are duly recognised and catered for in the curriculum of education establishments.

4. To undertake further research into appropriate musical development measurements for the work

A key challenge for development organisations is to articulate the most appropriate musical development assessment criteria and to create models for the recognition of participant learning. They should include distance indicators to show the musical journey travelled. They should also allow for the occasionally volatile relationship between participants and musicians. Furthermore, the musicians and participants should be actively involved in compiling and reviewing these indicators.

5. To commit adequate and targeted resources

Participatory music practice is more intensive and longitudinal. It is accepted that quality participatory music experiences are often more expensive than short-term approaches. However, this issue must be set in the context of other forces in the lives of many participants. Their level of access and participation to arts and cultural work is often minimal. Yet, their entitlement is the same as everyone else's. Their situation demands greater investment. Funding criteria should be redrawn to allow for this kind of qualitative, individualised and longitudinal participative practice, and reporting mechanisms should be created to reflect the diversity of practice and need among participants.

6. To take a long term view

Beyond Cadmus, many issues facing participatory practices are inherently structural.

Resolution of these issues is not a short-term project. It requires policy makers to take a long-term view of access and participation grounded in the belief that culture is every citizen's right and that the arts have a role in examining low levels of participation in the functioning of the city/state process. This requires a paradigm shift that places participatory arts practices as central rather than marginal to our culture. This must be restated and strengthened to ensure universal involvement with democracy and society. This is an issue that has been in the pipeline for many years and will not be resolved over night.

Annex One – Evaluation Field Meetings and Archive Documents Sources

Musician Workshops (MW)	20:08:2003 – Writers Centre 06:06:2003 – Glencree 20:12:2003 – Writers Centre 20:2:2004 – Chester Beaty 24:2:2004 – Writers Centre 25:2:2004 – Harolds Cross	J. Lalor E. Grant	Recorded
Cadmus Stakeholder Reviews (CSR)	25:07:2002 (induction) 3:4:2003	J. Lalor E. Grant	Recorded
Evaluator/Co-ordinator	Bi-monthly review and planning meetings August 2003	J. Lalor E. Carroll	Evaluator/co-ordinator field notes Mainstreaming strategy
Site Evaluations	January 2003	J. Wilkinson	Rialto participant reviews
	November 2003	O. Maloney	Rialto participant reviews
	Multiple	T. Clancy / P. Roe	Finglas
	Multiple	P. Roe / J. Lalor	Ballymun
Seminars	4:09:2003	Chair: O. Maloney	Community Music Practice with Older People
	2:04:2004	Chair: O. Maloney	Community Music Practice with Young People
Video	March / April 2004		10-minute summary video of activity in each context
Co-ordinator's Final Report	2004	J. Lalor	
Dublin City Council progress report	Summer 2004	S. Connolly	
Arts Council Letter to Dublin City Council	August 2001	Extract	
Evaluator	June 2003	E. Carroll	Mid-Term Report
Musician Interviews	01/03/04	J. Lalor	Recorded and partially transcribed
Evaluator	April 2004	E. Carroll	Final Report Draft 1
Musician Interviews (3)	April 2004	E. Carroll	Evaluator's field notes
Site managers interviews (3)	January & February 2004	J. Lalor E. Carroll	Recorded and partly transcribed
Case studies	August 2004	J. Lalor	Printed

Evaluator	September 2004	E. Carroll	Final Report Draft 2 to musicians and DG for comment
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